

SOME CATS KNOW



**Jeanie  
Bryson**

sings songs of Peggy Lee

CD-83391



TELARC CD-83391

JEANIE BRYSON SINGS SONGS OF PEGGY LEE  
SOME CATS KNOW



SOME CATS KNOW

# Jeanie Bryson

sings songs of Peggy Lee

**Jeanie Bryson**, vocals

**John Chiodini**,  
electric & acoustic guitar

**Terry Trotter**, piano

**Jim Hughart**, bass

**Harold Jones**, drums

**Red Holloway**, tenor saxophone

**Paguito D'Rivera**, clarinet

**Ronnie Buttacavoli**,  
flugelhorn & trumpet

**Mayra Casales**, percussion

1. I DON'T KNOW  
ENOUGH ABOUT YOU [4:29]
2. 'DEED I DO [2:58]
3. SOME CATS KNOW [5:54]
4. WHY DON'T YOU DO RIGHT? [3:40]
5. YOU'RE MY THRILL [4:55]
6. FEVER [3:39]
7. I'M IN LOVE AGAIN [3:59]
8. CLOSE YOUR EYES [2:58]
9. LOVER [3:13]
10. YOU LET MY LOVE GET COLD [5:17]
11. I'M GONNA GO FISHIN' [3:06]
12. YOU'RE BLASÉ [4:40]
13. THAT SUGAR BABY O' MINE [3:46]
14. WHERE IN THE WORLD ARE YOU? [5:20]

Total Playing Time [58:44]



DDD PURE DIGITAL! All Telarc Compact Discs are produced exclusively from Digital masters made during the recording sessions.



©©1996 TELARC  
All Rights Reserved

Produced by John Snyder

JEANIE BRYSON SINGS SONGS OF PEGGY LEE  
SOME CATS KNOW



TELARC CD-83391

The great jazz and pop singers do more than just sing; they create their own stylistic universes. One can go beyond merely following the influence of any of the front-rank vocal artists, but you can describe such entities as a “Billie Holiday kind of song” or a “Bessie Smith sort of accompaniment.”

Paying tribute to an artist on that level needn't necessarily mean indulging in some sort of slavish imitation — occupants of this stratum resist any kind of Jolson- or Elvis-impersonation thing anyway — it means simply paying a visit to that part of the sonic spectrum that the honorees in question have long since marked off for themselves. Reversing the procedure, more recently Tony Bennett and Mel Tormé have taken songs associated with Frank Sinatra, Fred Astaire, and Bing Crosby and brought them into their own milieu.

With her third Telarc album, Jeanie Bryson is essentially doing all of this at once. Where many of these artist-to-artist homages are built on the disparity between the styles of the honorer and the honoree, Bryson's tribute to Peggy Lee derives from the coincidence that these two great *chanteuses* are so remarkably *simpatico*.

Over the course of more than fifty years in the limelight, Peggy Lee has created one of the richest bodies of work in American popular culture. First, there's the sheer quantity of her output, an oceanic body of work matched only by Crosby, Sinatra, and Fitzgerald. The length of her career extends for more than fifty years of virtually uninterrupted touring and recording. A top ranked composer and lyricist, Miss Lee, like Billie Holiday, Lee Wiley, and Mel Tormé, has also written a significant number of the most famous songs in her repertory. The original “performance artist,” Lee can mesmerize an audience with her attitude alone. Lee combines jazz's musical values with the best songs from Tin Pan Alley and the world at large (not the least of which are her own) and a dreamlike yet dynamic on-stage presence. There's a distinctly Peggy Lee aura, a Peggy Lee mystique, a Peggy Lee sound.

As in Aretha Franklin's tribute to Dinah Washington, this is a sound that Jeanie Bryson comes to very naturally. Miss Bryson, who grew up on a steady diet of Billie Holiday, Carmen McRae, and Washington, admits to becoming hooked on the Peg embarrassingly late in the game. Bryson, who knew “I Love Being Here With You” (which titled her first album) only from its association with the great Ernestine Anderson, feels that the Lee influence on her must have been “by osmosis.” Like a true legend, Lee casts such a giant shadow that she has undoubtedly held sway over many a younger artist who has never heard her directly.

From time to time, Bryson reports, listeners would inform her that she reminded them of Peggy Lee — and congratulate her for it. She became curious enough to consume as many of Lee's albums as she could get her hands on, and discovered in Lee a musical soul sister. This album is the result of that most fortuitous exploration. Once Bryson began treating friends to an advance listen of the current project, their reaction generally was, “Oh, you really copped that Peggy Lee sound. You got it down.” But, she adds, “I have to laugh, because it never occurred to me to cop her sound.” Naturally that's one reason why the Bryson-to-Lee affinity works well. The association is so natural and never forced.

Bryson knows better than to try to mimic Miss Lee; instead she relies on the similarity between their voices as she sails through *La Lee's* musical universe. Like Lee, Bryson has a sound that's at once clean and funky, and an approach that's instantly harmonious with the most erotic aspects of the blues while still firmly entrenched in the jazz-tinged pop continuum. Wisely, Bryson never tries to trespass into those impenetrable areas of Lee Land that only the great goddess herself can inhabit. Lee's long tradition of recitative, for instance, which came to the fore in her final hit single “Is That All There Is?,” would sound forced in the hands of another artist. There's also a Peggy Lee kind of humor, particularly in a piece like “Mañana,” which if heard emanating from another set of lips would come off as merely campy.

“Mañana” (not to mention “Caramba! It's the Samba!”) aside, Bryson realizes that the Latin tinge, no less than the blues, constitutes a cornerstone element of Lee style. Before Lee, the occasional artist like Crosby or Sinatra might do a South American song with Xavier Cugat's orchestra, but Lee was the first to show that all manner of music could be Latinized (most spectacularly the Broadway repertory on the *Latin à la Lee* albums). In talking about this set, the central thought that Bryson continually stresses is finding precisely the right groove, and that groove, in the best Lee tradition, is a seamless blend of lightly Latin rhythm, blues feeling, and jazz sensibility.

Jolson once said of Irving Berlin, “If you want the best meat, you go to the best butcher,” and in collating the right sounds for this album, Bryson went straight to the source. Pastmaster Red Holloway takes charge of the blues department, contributing earthy tenor solos on most of the tracks here. Keeping things Lee-like is no less than John Chiodini, Miss Lee's key collaborator in recent years, including nearly all of her later albums. In addition, the great multi-reedman Paquito D'Rivera has been recruited not only to contribute to the Latin elements, but also to employ his clarinet to underscore Lee's genesis in the Benny Goodman band.

The repertoire is a blend of Lee hits and signature songs (**Why Don't You Do Right?**, **Lover, Fever**), standards that she did so well that it's hard to imagine anyone else doing them (**'Deed I Do**), and self-penned Lee works (**I Don't Know Enough About You**) with Bryson's super-sexy tag, the hot Ellingtonian waltz **I'm Gonna Go Fishin'** and **I'm In Love Again**, which Tony Bennett recently re-recorded in honor of *Pegala*. The one exception is **Where in the World Are You?** which, though never performed by Lee, was penned (by Bryson's mother, the distinguished songwriter Connie Bryson) with the Great Lady explicitly in mind. While most cats will know **Some Cats Know** as the high point of Broadway's Smokey Joe's Cafe, the tune actually comes from *Mirrors*, an unfortunately forgotten concept album written and produced by Lieber and Stoller for Lee, that has been aching for rediscovery for twenty years.

To these ears, the steamy **You're My Thrill** (which Lee waxed on her masterpiece LP *Black Coffee*) constitutes the most perfect example of Bryson nailing down a perfect Peggy Lee groove without aping any of her mannerisms. In working over the Jay Gorney-Sidney Clare classic, Bryson and Chiodini hit upon the idea of using a medley, as it were, of various Latin rhythms: a basic bossa nova feeling throughout, a classical spanish guitar solo (by Chiodini himself), and a slow bolero beat. Still, the most important element in the piece's success has nothing to do with tempo. While discussing the tune with musical director Ted Brancato (who was busy getting married and so could not play on the sessions this time around), Jeanie and Ted came to the conclusion that, "the woman singing that tune is insane. It's beyond 'I dig you' or 'I think you're cute.' This woman is 'obsessed!'" Bryson adds, "That's what really made me able to sing it, the idea that this was something beyond a normal desire. I think that that comes across."

Then again, the idea of being able to connect to a piece of material on a level deeper than your typical singer-to-song relationship is completely in keeping with the Lee ethos. It's hardly surprising that this valentine, sent from the heart from one great singer to another, and made up entirely of great music in the key of Lee, would come off so perfectly.

— Will Friedwald  
(author *Sinatra! The Song Is You*, Scribner, 1995)

Putting together a tribute like this took a tremendous amount of input from many good friends. First, I'd like to specially acknowledge Telarc for doing everything that needed to be done for this recording, and for their continued commitment to me. Thank you. As always, the deepest thanks to my producer, John Snyder, and to Bob Basili. I'm grateful to Gary Giddons for his words of encouragement and support, and to my dear friend, Ed for sharing with me his extensive collection of out-of-print LP's, suggesting songs (including the title tune) and for cracking me up at the photo shoot (thus the cover!) To the guys in the band, John, Terry, Jim, Harold, Red, and Ronnie — you all made me feel so comfortable from the very first note, and Lord, did you swing! You made it all feel easy. Special thanks to Paquito, who first put the idea in my head of us doing a Peggy Lee/Benny Goodman collaboration — Great idea! To Mayra, I love your playing and I love you. Jay Newland, you're the best, and really made the difference. Keep on trackin'! (ha ha) Thanks to you too, Dominick. I'd also like to thank my management, Robin and David, Kimberely, Gig, and Tiffany at WRTI, Will Friedwald and Helene Greece. My stylist and creative consultant, Jill Glover, Grayson Reilly, Conway Studios (what a fabulous place to record!) and Soundtrack Studios. Love to my son Radji. Mom, thanks for the beautiful tune. A million thanks to Matthew Rolston and to Sebastian and James for creating such an image! Much love to Slip Mahoney, The Falchi's, Irwin and Lawson, Lionel, Maribeth, Rachel and Tim ("Hullo"). Hugs and Kisses to all my new-found cousins in Farrell, Detroit, Teaneck, Georgetown, Staten Island, and Cheraw. Thank you for embracing me. Special thanks to Lorraine Gordon and the Village Vanguard for helping me start off 1996 with such a bang! Finally, my unending gratitude to John Chiodini, whose firsthand knowledge of Miss Lee and her music brought to this session an atmosphere of warmth and love. It was his great admiration, respect, and love for Miss Lee that pushed him to guide our tribute into something fitting for this truly incredible artist. I sincerely hope that we accomplished just that.

This CD is dedicated to Miss Peggy Lee for her uniqueness, her artistry, her inspiration: HER COOL.

— Jeanie Bryson

## Other Jeanie Bryson recordings on Telarc:



CD-83336



CD-83348

## Recording Information

Recorded at Conway Studios, Los Angeles, California, October 11-12, 1995  
Additional recording at Soundtrack, New York City, November 1-4, 1995  
Mixed at Soundtrack, New York City, November 5-8, 1995

Production Coordinator for John Snyder Productions: Bob Basili  
Piano Preparation: Edward Kolakowski

Management: Robin Tomchin, Tropix International, 163 Third Avenue, Suite 206, New York City,  
New York 10003, Fax: 212-475-1278

To receive Telarc's Catalog of Compact Discs and Cassettes, please write to:  
Telarc International Corporation, 23307 Commerce Park Road, Cleveland, Ohio 44122 U.S.A.  
Interact with Telarc at <http://www.dmn.com/telarc/>

Grayson Riley — Stylist  
James Kaliadros — Make Up  
Sebastien Richard — Hair

Image of Jeanie Bryson produced by Jill Glover Creative Services

Cover Photo: Matthew Rolston, Photographer, Inc. 1995  
Art Director and Cover Design: Anilda Carrasquillo

Recording Producer: John Synder  
Recording and Mix Engineer: Jay Newland

Executive Producer: Robert Woods  
Technical Assistance: Sean O'Dwyer, Dominick Barbera, Brian Kinkaid  
Production Supervisor: Elaine Martone

©© 1996 TELARC® All Rights Reserved  
TELARC INTERNATIONAL CORPORATION  
23307 Commerce Park Road • Cleveland, OH 44122 U.S.A.

SOME CATS KNOW

**Jeanie Bryson**

sings songs of Peggy Lee

**Jeanie Bryson**, vocals**John Chiodini**,  
electric & acoustic guitar**Terry Trotter**, piano**Jim Hughart**, bass**Harold Jones**, drums**Red Holloway**, tenor saxophone**Paquito D'Rivera**, clarinet**Ronnie Buttacavoli**,  
flugelhorn & trumpet**Mayra Casales**, percussion

1. **I DON'T KNOW**  
**ENOUGH ABOUT YOU** [4:29]  
(Peggy Lee / David Barboun) Duchess Music (BMI)
2. **DEED I DO** [2:58]  
(Fred Rose / Walter Hirsch) Quartet Music / Range Road Music (ASCAP)
3. **SOME CATS KNOW** [5:54]  
(Jerry Leiber / Mike Stoller) Jerry Leiber Music / Mike Stoller Music (ASCAP)
4. **WHY DON'T YOU DO RIGHT?** [3:40]  
(Joe McCoy) Morley Music Co. (ASCAP)
5. **YOU'RE MY THRILL** [4:55]  
(Sidney Clare / Jay Gorney) Bourne Music Co. / Gorney Music Publisher (ASCAP)
6. **FEVER** [3:39]  
(John Davenport / Eddie Cooley, Jr.) Trio Music Co. / Fort Knox Music (BMI)
7. **I'M IN LOVE AGAIN** [3:59]  
(Cy Coleman / Peggy Lee / Bill Schlager) Denslow Music, Inc. (ASCAP)
8. **CLOSE YOUR EYES** [2:58]  
(Bernice Petkere) Bernice Petkere Music Co. (ASCAP)
9. **LOVER** [3:13]  
(Lorenz Hart / Richard Rodgers) Famous Music (ASCAP)
10. **YOU LET MY LOVE GET COLD** [5:17]  
(Jesse Robinson) Shapiro Bernstein & Co. (ASCAP)
11. **I'M GONNA GO FISHIN'** [3:06]  
(Duke Ellington / Peggy Lee) Chappell Music & Co., Inc. / Denslow Music, Inc. (ASCAP)
12. **YOU'RE BLASÉ** [4:40]  
(Ord Hamilton / R. Bruce Sievier) Chappell Music & Co. Inc. (ASCAP)
13. **THAT SUGAR BABY O' MINE** [3:46]  
(Sidney Mitchell / Maceo Pinkard / Edna Pinkard) EMI Robbins Catalogue, Inc. (ASCAP)
14. **WHERE IN THE WORLD ARE YOU?** [5:20]  
(Connie Bryson) Meter Maid Music (BMI)

Total Playing Time [58:44]

SOME  
CATS  
KNOW

# Jeanie Bryson

sings songs of Peggy Lee

1. I DON'T KNOW ENOUGH  
About You [4:29]
2. 'DEED I DO [2:58]
3. SOME CATS KNOW [5:54]
4. Why DON'T YOU  
Do Right? [3:40]
5. YOU'RE MY THRILL [4:55]
6. FEVER [3:39]
7. I'M IN LOVE AGAIN [3:59]
8. CLOSE YOUR EYES [2:58]
9. LOVER [3:13]
10. YOU LET MY LOVE  
GET COLD [5:17]
11. I'M GONNA GO  
Fishin' [3:06]
12. YOU'RE BLASÉ [4:40]
13. THAT SUGAR BABY  
O' MINE [3:46]
14. WHERE IN THE WORLD  
ARE YOU? [5:20]

COMPACT  
disc  
DIGITAL AUDIO



CD-83391

DIPX 038741

Unauthorized reproduction by any means is forbidden without prior written permission from Telarc International Corporation. All rights reserved by copyright holders.

